

HORROR MONSTERS

A Charlton
Publication

NUMBER 8

35c

THE BRAIN THAT WOULDN'T DIE!

Alive without a body...
fed by an unspeakable
horror from hell!

THE FLY!

A modern
terrific classic

WHERE MONSTERS WALK

The true story of a master monster

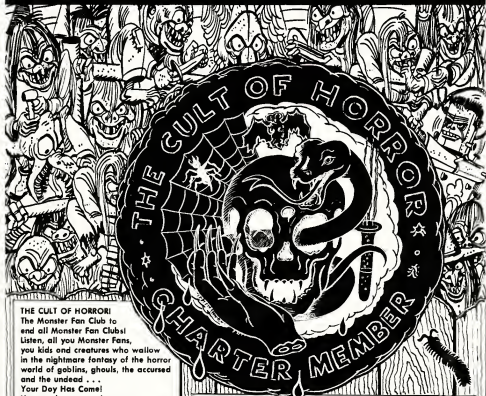
FANTASTIC! WEIRD! HORRIFYING!



FLASH!!!

YOU ASKED FOR IT!!!

IT'S HERE!!!

**THE CULT OF HORROR!**

The Monster Fan Club to end all Monster Fan Clubs! Listen, all you Monster Fans, you kids and creatures who wallow in the nightmare fantasy of the horror world of goblins, ghouls, the accursed and the undead . . .

Your Day Has Come!

You can become a charter member of the greatest Monster Fan Club of them all . . .

THE CULT OF HORROR!

Just send in the coupon below with your name, address and \$1.00 (one dollar). Yes, we said just \$1.00! And you will become a Charter Member of THE CULT OF HORROR and share in all its monstrous benefits.

Here is what you will get — you lucky creature you . . .

1. Special, horrible, Cult of Horror membership card, suitable for carrying in wallet or hanging in crypt. Also your secret membership number!
2. Special membership discount on Monster Merchandise as advertised in *Mad Monsters* and *Horror Monsters* magazines!
3. Reduced, special Cult of Horror Membership subscription rates to *Mad Monsters* and *Horror Monsters* magazines!

Secret Pledge:

I, the undersigned, do solemnly swear on the ancient Egyptian Tome of Black Magic the **BOOK OF THOTH**, that I will keep secret the baunts of horror, recipes for witches brew and perilous potions, incantations and chants that evoke transitions to Werewolves, Vampires, Zombies, Warlocks, and other monstrous creatures of the shadow world of the Undead.

With this pledge I become kin to all the Horror Things of night that crawl and creep and scream and fly . . . of clammy crypt, gruesome grave and monstrous mist . . . of dripping gore, fetid flesh and mouldy bone.

HM-5

Signed _____

Address _____

City and State _____

Here is your chance to join and become a charter member of the greatest Monster Club in the World. Don't wait — or it may be too late . . . Sign and send NOW!

Cult of Horror, P.O. Box 151, Derby, Conn.

HORROR MONSTERS



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Sanzar Quasatood Editor

Quaszar Sanatood Associate Editor

Santood Zarquasar Art Director

Zarsatood Sanqua Assistant Art Director

Toadzian Quasocar Special Effects



HORROR MONSTERS

presents



WHOSE
MUMMY
ARE YOU!

Kharis was introduced for the first time in
"The Mummy's Hand", with Tom Tyler as
Kharis, the mummy.

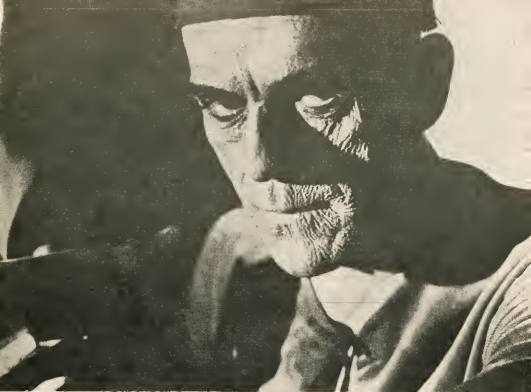
It seems that a great controversy has raged between thousands of fans for years . . . months? . . . weeks? . . . days? . . . minutes? . . . well, this couple was arguing about Mummies and folks can really get wrapped in the subject of Mummies. So . . .

HORROR MONSTERS

now brings you the truth about mummies, the whole truth, and nothing but the truth, in a scholarly article . . .

Im-Ho-Tep, the original mummy as played by Boris Karloff in a scene from "The Mummy".





Karloff, as seen in a more life-like, human state in "The Mummy".

Most fans of horror films believe that only two mummies have ever been presented on the screen, *Im-Ho-Tep*, played by Boris Karloff, and *Kharis*, portrayed by Lon Chaney, Jr., and Tom Tyler. Christopher Lee has also taken the role of *Kharis*, but it was in a modern version produced by a British firm. To complete the list of mummies, *Kharis*, played by Eddie Parker in "*Abbott and Costello Meet the Mummy*", must also be included. It appears that only three mummies have ever been seen in the movies, and while this is true in names only, an analysis of each mummy will prove the name is not the same. Even in the case of *Kharis*, who is supposed to be the same mummy in the entire series, the make-up varied vitally in each film.

In the original film "*The Mummy*", Boris Karloff was seen as *Im-Ho-Tep* only for his first appearance in the picture. Subsequently he was seen after he returned to a more life-like human state.

In 1940, Tom Tyler played the role of *Kharis* in "*The Mummy's Hand*". This film introduced *Kharis* for the first time, and marked him with a partially crippled right arm and left leg. The original *Kharis* was supposedly killed when a burning urn was thrown at him while he was trying to get the fluid which sustained his life. The mummy's eyes were obvious in this film.

Lon Chaney Jr. assumed the role of *Kharis* in the next mummy film, "*The Mummy's Tomb*", which appeared in 1942. The make up for *Kharis* was a significant improvement over the original performance. His right eye, portions of his face, and the fingers of his crippled right hand, are blackened due to the fire scene which occurred in the first picture. As in "*The Mummy's Hand*", *Kharis* again meets his doom in a fiery climax, this time being trapped in an old house which is set aflame by his pursuers.

Chaney returned as *Kharis* again two years later in "*The Mummy's Ghost*". In this picture the composition make-up of the mummy was the finest yet created. Instead of deep cracks in the facial skin, the texture was just rough, and charred in spots. But even in this one film it was evident that the make-up had changed three times. In one scene, where Chaney was accidentally cut on the face by a piece of glass, two blood spots were plainly seen in the picture.

In the last of the series, "*The Mummy's Curse*", the make-up and physical carriage of the mummy was changed again. *Kharis* stood straight, held his crippled hand at his stomach, and walked with his head tilted to his right almost leaning on his shoulder. Deep cracks were again visible, and his covering was all white with no obvious charred areas.



Lon Chaney, Jr. assumed the role of Kharis
in the next flick, "The Mummy's Tomb".



In "Abbott and Costello Meet the Mummy", Eddie Parker portrayed Klaris in this comedy-horror classic.

When "Abbott and Costello Meet the Mummy" was produced, the original Kharis was almost a complete stranger. His name was changed to *Klaris* and Eddie Parker played the role. In this flick *Klaris* growls, doesn't drag his leg, and walks with both hands raised in the air, while most of his face is left wrapped in bandages.

In the recent remake of "The Mummy", produced by a British firm, the character is again different in appearance. Although much of the plot was taken from the *Karloff* original, the mummy had full use of his arms and legs, which *Karloff*, as the original mummy, didn't have.

For all horrorites concerned, *mummy's* the word. But which one is the real *mummy* is really not that important. If you meet one some night, we doubt if you'll ask, "*Whose mummy are you?*"

THE END

In a recent remake of "The Mummy", Christopher Lee inherited the mummy role made famous by *Karloff*.



Come with
HORROR MONSTERS
 Into a terror-filled
 World of science gone mad!
 Chilling, thrilling drama
 of the transplanting of
 living pieces of
 the human body.



THE BRAIN THAT WOULDN'T DIE



A Real Horror-Shocker!

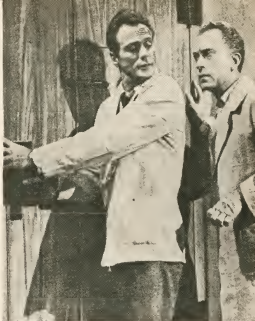
An American International Picture

Cast

Jan Compton	Virginia Leith
Dr. Bill Cortner	Jason Evers
Doris Powell	Adele Lamont
Monster	Eddie Carmel



Young and brilliant Dr. Bill Cortner (Jason Evers) is a surgeon who secretly has been experimenting with transplanting parts of the human body to other sections of the body. His crippled assistant pleads with him to quit but he's already gone too far.



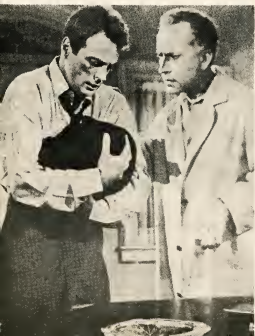
Behind this door is locked a product of the Doctor's earlier experiments that had gone wrong. The Doctor had robbed graves and stolen parts of dead bodies to transplant to the living and behind the door lived a brainless monster as a result.

In the hospital Dr. Cortner is a brilliant surgeon, admired and liked by his hospital coworkers.



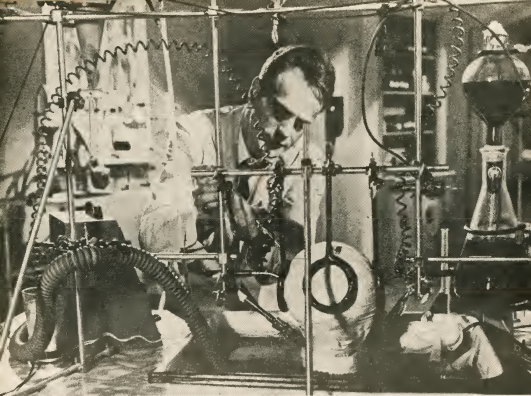


In fact admiration and liking are not enough for lovely nurse Jan Compton. She and young Doctor Cortner are in love.

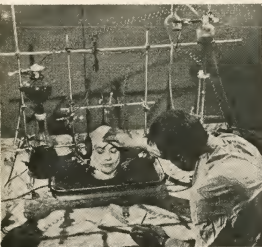


The Doctor and his fiancée are about to depart from the hospital to drive to his country house, the same place where he is conducting his secret experiments.

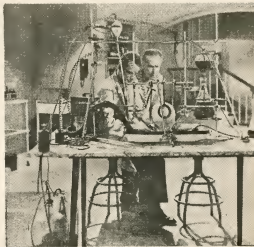
Dr. Cortner loses control of his car while driving and, in the ensuing accident, Jan is killed, her body decapitated. Dazed, but with a strange plan forming in his mind, Bill wraps the head in his jacket and brings it to his private lab.



Bill sets his fiancée's head in a special liquid with electrical coils attached to the brain.



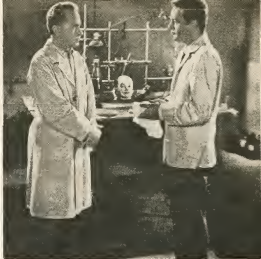
A pump transfuses blood to the cranial arteries and keeps the head and brain alive.



Bill is triumphant, the head of the girl he loves still lives, speaks and thinks.



Jan pleads with Bill to disconnect the tubes and wires and let her die. But Bill won't, for he has a grim plan to use his secret knowledge of transplantation to make his fiancée whole again.



He confides in his assistant that he is going to find a new body for Jan disregarding her wishes and the pleas of his assistant not to continue this mad medical scheme.

Bill searches for the most beautiful body he can find on which to transfer the head of his fiancée and bring her back to life completely. He finally finds the body he wants — a beautiful model.

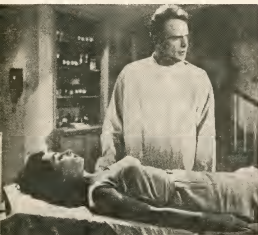




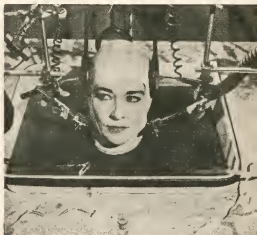
He makes friends with model to further his mad scheme, planning craftily to abduct her.



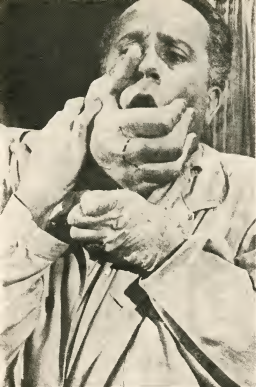
He brings her to the laboratory, knowing that this time he must not fail, yet so engrossed in his experiment that he refuses to consider the future if the experiment is unsuccessful.



His mad plan is to decapitate the beautiful model and transplant Jan's head to the lovely body.



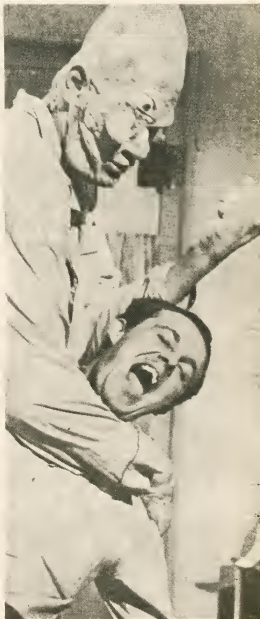
Jan, desperate, sends out brain probes and contacts and communicates with the experimental mistake, the demented monster behind the locked door.



The Creature escapes, a monstrous, brainless thing with a need to kill.



Dr. Cortner finds his assistant a bloody mess and dying from the monster's brutal attack.



Once free of its cell the huge man-made manic runs amok.

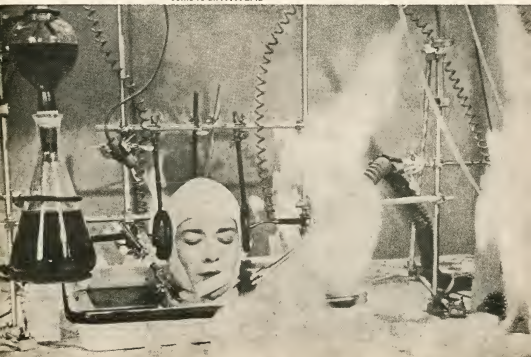


Bill, not wanting to wait longer, prepares to do the operation alone and is about to begin when the synthetic human smashes its way in.



The creature kills the young, mad surgeon and scientist, and the lab is set afire.

Jan's prayer is answered as fire sweeps through the lab destroying her living head and also killing the monster and burning everything. And so this bizarre and chilling story come to an END



CHOUL GIGGLES



"I'd like you to meet my Mummy!"



"I get the impression that you're not taking this job seriously!"



♪♪ "Puff, the magic dragon,
Lived by the sea! ♪♪



"Cynthia, how many times must I tell you not to send my shirts to that laundry again?"



"When I say I want two cubes of sugar in my coffee — I want two cubes!"

SHOCK THEATER

presents
MONSTERS OF THE LATE, LATE SHOW!

**Blood flows and Werewolves
howl on your TV screen!
And Horror Monsters
brings you in quickie
form the ghoulish
classics that haunt the
airwaves!**

As a special service to HORROR MONSTERS, SCREEN GEMS has supplied us with the most shocking films to ever haunt your dreams. Across these pages, as across your TV screen, creep monsters, fiends, zombies, and all the accompanying ghoulishness to make a delightfully nightmarish evening.

Join us now as we whip up a little evening snack, perhaps a bowl of ghoulash, a bite of neck, a bit of blood pudding... just like Mummy used to make. Then settle back for a SHOCK! SHOCK! SHOCK!

THE CAT CREEPS

with
Paul Kelly
Lois Collier

Terry Nichols (Frey Brady), a reporter, learns that a fifteen-year-old suicide case was actually a murder. Accused of the killing is Walter Elliot (Jonathan Hale), father of Gay Elliot (Lois Collier), Terry's fiancée. The crime is believed to have been committed near the island home of Cora Williams (Vera Lewis).

On the island Terry and private detective Mcgalvey (Douglass Dumbrille) are told that the victim's soul passed into the body of a cat and will not be at peace until the murderer is apprehended. The cat develops an intense hatred for Connie Palmer (Rose Hobart). Connie is strangled to death.

Meanwhile, suspicion shifts from one to another of the investigators. It is Terry, however, who finds the assassin and provides a logical explanation for the actions of the cat. Back on the mainland, Terry and Gay make plans for a happy future.





THE STRANGE CASE OF DOCTOR RX

with
Lionel Atwill
Patric Knowles
Anne Gwynne

After five men previously acquitted of various criminal charges are murdered by a mysterious avenger known as "Dr. RX" the police ask Jerry Church (Patric Knowles) to help them on the case. The young detective takes the case after talking with Dudley Crispin (Samuel S. Hinds), an attorney who defended three of the murdered men.

Jerry's wife Kit (Anne Gwynne) tells her husband to quit the case when he is threatened. At a round-up of the suspects, the detectives reveal that Dudley Crispin is Dr. RX. The latter commits suicide when Church makes the disclosure.

Crispin was a psychopath, Church explains, who could not resist the temptation to mesmerize a jury, but whose sense of justice caused him to murder. His weapon was a fountain pen, equipped to throw tiny darts containing a rare poison which strangled the victim.



THE FROZEN GHOST

with
Lon Chaney
Evelyn Ankers

Gregor (Lon Chaney), a hypnotist, breaks his engagement to Maura (Evelyn Ankers), his assistant, when one of his subjects dies of a heart attack while under his spell. Gregor feels he is a murderer. George Keene (Milburn Stone), his manager, obtains employment for him in a wax museum owned by Monet (Tala Birell). Rudi Poldan (Martin Kosleck), Monet's assistant, is in love with her niece Nina (Elena Verdugo), and jealous of Gregor because he believes Nina to be in love with him.

Monet and her niece both disappear. Brank (Douglass Dumbrille), a detective, becomes suspicious of Gregor. Gregor goes to Maura for help. He puts her in a trance. Through her psychic powers, they uncover a plot by Keene and Rudi to have Gregor declared insane so they can gain control of his fortune. Rudi kills Monet, but Gregor saves Nina and himself.



THE MAN WHO CRIED WOLF

with
Lewis Stone
Tom Brown

Lawrence Fontaine (Lewis Stone), actor, convinces police that he is crazy because he confesses murders he did not commit. Fontaine is not crazy. His "confessions" are part of a scheme to build an advance defense against the time when he plans to murder George Bradley (Jameson Thomas), who took his wife and son from him.

Nan (Barbara Read) brings Tommy Bradley (Tom Brown) into the show. Tommy tells Fontaine he comes from a family of actors; that his father was Eric Steele. Fontaine knows he is speaking to his own son, for Fontaine is Steele!

Tommy has a quarrel with Bradley, his guardian. That same night Fontaine kills Bradley and he confesses to the crime. The police throw him out and charge Tommy with murder. Tommy is found guilty and is sentenced to die. However, Fontaine convinces the police that he is the real killer.

NIGHT KEY

with
Boris Karloff
Alan Baxter
Jean Rogers

Dave Mallory (Boris Karloff) is robbed of his invention by Tanger (Samuel Hinds), who owns a burglary alarm protective system. To compel the thief to come to terms, Mallory visits the stores using the alarm system and destroys its effectiveness. When Tanger sees that his business will collapse, he hires Travers (J. Warren Hull) to hunt for the inventor. Travers soon meets and falls in love with Mallory's daughter, Joan (Jean Rogers). Meanwhile, a gang, headed by John Baron (Alan Baxter), captures Mallory to use his gadget to commit robberies. Joan is trapped into going to her father. With his daughter in danger, Mallory agrees to the mob's plan. However, Travers rescues Mallory and they rush to the headquarters of the alarm system. With the aid of the police, the crooks are captured. Mallory wins belated recognition and Travers wins Joan.



HORROR MONSTERS

and
20th Century-Fox Studio
introduce you to

THE FLY

a horrendous adventure
in the realm of terrifying
science-fiction!

starring
Vincent Price Herbert Marshall
Patricia Owens Al Hedison



Late one night in his home in Montreal, Francois Delambre (VINCENT PRICE) receives a telephone call from Helene (PATRICIA OWENS) wife of his brother, Andre, telling him that she has killed her husband. On her instruction, he rushes to the electronics plant jointly operated by his brother and himself to find what seems to be the body of his brother, the head and one arm flattened in a giant metal press.

Francois calls a friend, Inspector Charas (HERBERT MARSHALL), who arrives shortly accompanied by other policemen and an ambulance. Francois is able to identify the body as that of Andre by a scar and Gaston (TORBEN MEYER), the old night-watchman, definitely places Helene in the vicinity of the press at the time of death. This confirms Helene's confession, although Francois remains incredulous. It is not within Helene's character to perform such an act, he protests, and besides, she couldn't possibly have known how to operate the great press.

Dr. Epoque (EUGENE BORDEN), the family physician, is attending Helene when Francois and Charas arrive at her home, although she seems strangely composed. She readily admits killing Andre, but refuses to tell why. Her only deviation from serenity takes place when a fly buzzes into the room. She captures it, examines it intently and then lets it go.

At Charas' request, Francois takes him to Andre's laboratory which is a complete wreck. Francois says Andre was working on some extremely advanced electronics experiment, the exact nature of which he does not know. In the end, the puzzled Charas agrees to leave Helene in her own home with a police nurse in attendance until he can throw some light upon this enigma.

The next day Helene is still conducting herself with peculiar calm, although she doesn't recognize her own son, Philippe (CHARLES HERBERT), eight years old, and is obsessive in her efforts to catch a fly which happens into her room. Both incidents are reported to Charas by Nurse Anderson (BETTY LOU GERSON). Charas elicits an admission from Francois that he loves Helene and has loved her for a long time, but at the same time virtually exonerates the brother from any knowledge of the murder. Charas says the next day he must come with a warrant and take Helene away.

Francois has dinner that night with young Philippe, who thinks his father is on a trip and his mother is ill. The child tells him of seeing a fly with a white head and of how his mother feverishly begged him to catch it for her, but he couldn't find it again.

After telephoning Charas to join him, Francois goes to Helene's room and tells her a lie — that he has the fly. She begs him to kill it, but he refuses until she tells him the entire story. He is tender but firm and finally she consents. Charas joins them.

"This is not a confession," she says slowly. "Although I killed my husband, I am not a murderess. I simply carried out his last wish . . . a few months ago . . ."

We flash back to the living room of the Delambre home where Helene and young Philippe are playing happily. Andre (AL HEDISON) comes in, obviously highly excited. He turns the boy over to his nurse, and takes his wife to the large laboratory in the basement of their home. Andre swears his wife to secrecy and then proceeds to demonstrate what he calls "a miracle."



Helene, who has killed her husband, tells a terrifying story in flashback. Andre, the husband, a brilliant scientist, demonstrates how he can transmit atoms from one place to another where they reform into the exact same solid they were before.



But, Andre is shocked when he sees that the manufacturer's mark on the bottom of the ash-

tray he used in his sensational experiment, has been reversed in the process.



He plunges back into his work and attempts to transmit the family cat in his machine. The cat disappears. But finally he successfully transmits several objects, including a living Guinea Pig.

Putting an ornate ashtray into a glass case of peculiar construction, he throws a series of switches. The whole laboratory seems to shift into motion; lights in the case reach a blinding intensity and a mechanical screech builds to a crescendo. Then there is silence. Andre takes his wife into another room of the laboratory where there is an identical cabinet. Inside it is the ashtray!

She asks if he has turned magician, but he excitedly explains:

"In a way. For a split second — an infinitesimal part of a second — this ashtray was 'disintegrated'. For one little moment it no longer existed — only atoms traveling through space at the speed of light. Then, here — a moment later, 'reintegrated' into the shape of an ashtray."

Andre further explains to an incredulous Helene that the machine works something like television, only transmitting solids rather than a picture. Andre sees his invention as a great boon to humanity, instantly transmitting goods, and even people, at virtually no cost. "Famine will be eliminated!" he claims, "through quick and cheap transmission from areas of surplus."

Examining the ashtray, Helene notices however that the legend "Made in Japan" has been reversed in the transmission. Andre is stunned! He turns to his work, forgetting that she is even there.

There passes a period of nearly two weeks during which Andre scarcely emerges from his laboratory. Haggard and sleepless, completely forgetting food, he works at the problem of the transposed molecules. He triumphs when he transmits a newspaper and it is correctly reassembled in the receptor. He suffers a setback when he can't resist transmitting the family cat and the cat simply disappears. But in the end all comes right and in celebration he asks Helene to the ballet.

They have a lovely time and are near and dear to each other at the ballet. Andre has a bottle of champagne cooling in his laboratory and Helene, who loves him desperately, is elated at his return to normal living. However, Andre insists in transmitting the champagne which is successful. Then he tries it with a guinea pig and is again successful. Andre ruefully confesses he is responsible for the disappearance of the family cat. Helene is horrified and makes him promise not to experiment further with animals. "It's like playing God," she says.

"God gives us intelligence to uncover the wonders of nature," Andre replies quietly. "Without this gift, nothing is possible."

Helene remains frightened of the powers science is putting into the hands of men, while Andre sees the new discoveries, including his own, as bringing man to a new golden age. Their philosophical differences, however, do not keep them long out of one another's arms.

At Andre's invitation, Francois comes to lunch. Francois is excited since such invitations come only when Andre has some wonderful new discovery. However, he is disappointed to find a note on Andre's door reading, "Do not disturb me." Young Philippe comes in with a matchbox containing, he says, a remarkable fly with a white head and "a sort of white leg." His mother makes him take the fly outdoors and release it.

Andre still does not appear at dinner and leaves untouched a tray set at the door of his lab. Later that night Helene goes to the laboratory door to tell her husband she is going to bed. He doesn't answer and, after she pounds on the door, a typed note is slipped through to her. "Have had some trouble," it reads. "I'm counting on you not to lose your nerve for only you can help me. I've had a serious accident . . ." The note adds that he cannot speak and asks her to follow his instructions to the letter. He wants her to come into the laboratory and look for a fly with a white head! She does so but cannot find the fly, Andre remaining in another room. She asks if she can come into the room where he is and suggests he tap once for "no" and twice for "yes". Andre knocks twice and Helene enters to find him standing in a shadow with a dark cloth over his head. She wants to call a doctor, enlist the aid of other scientists, but to all this he raps out, "no". As she explains she cannot find the fly, he is shaken with emotion and his left hand, concealed in a pocket of his smock, inadvertently is revealed. It is the leg of a fly!

Helene screams with terror and, with his right hand, Andre gestures her out of the room. Collapsed on the steps at the door, Helene sees another note come through. It reads: "Come back in the morning. Will type explanation . . . Poor darling. Sorry."

Next day Helene enters the lab and Andre, his head covered and his left hand in his pocket, hands her a note reading:

"Remember the ash tray experiment? I have had a similar accident. I transmitted myself successfully yesterday morning, but in the second experiment, a fly, which I did not notice, was in the disintegrator with me. When we integrated, our atoms were mixed. Now my only hope is to find the fly. I've got to go through the machine once more with it, and pray our atoms unscramble. If you can't find it — I'll have to destroy myself."

Enlisting Philippe and Emma (KATHLEEN FREEMAN), the housemaid, Helene embarks upon a



Andre locks himself in his lab, slipping a note under the door telling Helene he's had an accident and needs her help. She goes in and finds him with a black cloth over his head and his left hand hidden. He has asked her to find a white-headed fly, but she can't.

fevered search for the fly. It is essential, she explains, that the fly be captured, but not injured or killed. They find the fly. They almost catch it. The insect escapes into the garden through a small break in the corner of a window. Helene collapses in tears.

That night Helene takes Andre some food and finds a note reading: "You will never catch the fly now. It's hopeless. . . Now I must destroy everything — even myself. For no one must ever know what I discovered. It's too dangerous. I've thought of a way. I need your help."

Helene rejects this; says she will obtain help of other scientists.

A new note reads: "Can't wait. Can't think easily since morning. Brain says strange things now."

Desperate, Helene enters the lab without Andre's consent to plead with him. She finally persuades him to transmit himself just once more. He does so and filled with frantic hope she goes up to him and pulls off the black cloth covering his head and shoulders to reveal the head of a fly!

Helene screams and faints. Andre carries her over to a couch. He looks at her yearningly through his million-prismed fly's eyes. The fly's hand creeps out of his pocket. For a moment the fly in his nature and the man in his nature are locked in horrible combat over the unconscious woman. The man triumphs and Helene is unharmed.

Andre runs amok through his laboratory, smashing all the equipment with a fire axe so that his process cannot be re-established by anyone else. This brings Helene to consciousness of sorts. She seems to be in a daze. The fly and the man in Andre are still in contest and it is with difficulty that the man in him keeps the monster in check. The loathsome hand at times reaches out for her with God knows what horrible design and the man's hand has to forcibly re-



Andre, who cannot speak, when agitated pulls out his hidden left hand and, to her horror, Helene sees it is the leg of a fly. He writes her he tried to transmit himself in the machine but

an unseen fly was also in the machine and their atoms became mixed and each became a part of the other.



Andre writes that it is hopeless and he must destroy himself. Helene pulls the cloth from

strain it. On a blackboard, Andre writes:
"Help me, but don't come near me."

Andre leads the entranced Helene out into the night to the factory compound where they enter a shed containing the huge, hydraulic metal press. Andre sets the press; places his head and arm in the press bed so they will be mashed unrecognizably and then gestures to Helene to release the plunger. She does so and then moves to the press as though to pull Andre from under the plunger. Suddenly the horrible fly's arm snakes out and grabs her dress in an effort to pull her into the press. The fly is attempting to escape the press, but the man's hand, controlled

by the remnants of the man's nature resolutely holds to the press bed.

At the last possible moment, Helene tears herself free. The fly — and the man — are crushed. Helene runs dazedly out of the shed.

Her story ended, Helene lies back in bed exhausted. Francois and Charas walk out. Francois believes the story, but Charas is skeptical and says Helene will have to be confined. When Francois insists, Charas suggests cynically, "find the fly."

Francois seeks the fly, but not very hopefully, and is unsuccessful. Next day Charas comes with an ambulance to take Helene away and Francois is forced to



He asks her to help him kill himself before he goes mad or the fly in him takes over wholly. Helene agrees because of their great love.

confess to her that he lied in telling her he had found the fly. As Helene is being forcibly taken from her home, Philippe comes up to say that he has found the fly, caught in the web of a spider in the garden. Francois and Charas hurry to look at it. There, menaced by a spider, is a fly. It does have the head of Andre! In a faint voice — Andre's voice — it even calls for help. The shocked Charas almost instinctively reaches for a boulder and crushes the thing!

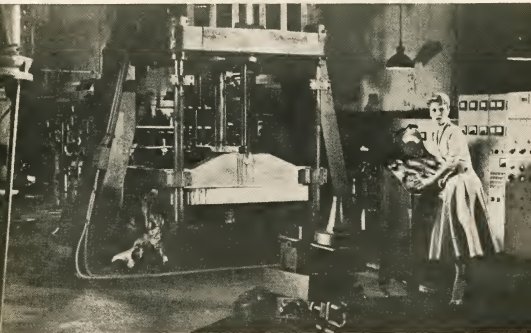
Francois points out that by crushing the fly, Charas is as guilty of murder as Helene. "I know," Charas mutters, "but who will believe me." He agrees, however, to report Andre's death as suicide and to relieve Helene of any restraint.

It is several days later in the garden that a more natural Helene and Francois try to explain to Philippe that his father is dead. The child asks why and Francois says:

"He was like an explorer in a wild country where no one had ever been before . . ."

The child accepts this explanation with complete faith and returns to his games. Francois apologetically turns back to Helene and says, "I want to look after you both . . ." Helene's response is encouraging, promising a brighter, unshadowed future for them all.

THE END



Helene, at Andre's request, and after the fly that has become part of Andre, almost gets her, kills the husband she loves in a huge hy-

draulic press, so that his fly's head and arm will be mashed beyond recognition.



Here is a female Vampire. Somehow the boys just don't go for her. From, "Blood of Dracula".



HORROR MONSTERS

presents
one of the great,
eerie, all-time
horror classics,

"THE INVISIBLE MAN RETURNS"

H G. Wells' fantastic, out of this world, science-horror suspense story

starring

Vincent Price as the Invisible Man
Nan Grey and Sir Cedric Hardwicke



Our story begins at Radcliffe manor, a large estate in England, owned by the Radcliffes for generations. They also own Radcliffe Collieries, where most of the men of the town work. In the living room Helen Mansen sat forlornly on the sofa. Her fiance, Geoffrey Radcliffe, was to be hanged at dawn for the murder of his brother, Michael. Richard Cobb, Geoffrey's cousin, watched as the butler entered.

"Helen. You can't go on like this, you know, without sleep or anything. You're not being fair to yourself or to Geoffrey. Now please have something. At least a cup of tea."



"Oh, Richard," she cried. "They must have news by now. Surely the reprieve has come through."

A moment later, Dr. Frank Griffin, Geoffrey's lifelong friend entered the room. "Is there any news?" Helen asked hopefully.

"None!" answered Griffin. "Mr. Cobb, isn't there some ray of hope left for him?"

"I don't see what more we can do," replied Cobb. Frank whispered to Helen, "If the answer is no, be brave. You know what has to be done."

Unable to get anywhere, Frank went to the warden of the prison, who granted him a ten minute visit with the condemned man, because it was his last request. About an hour after Griffin had left his friend's cell, the warden, minister, and two guards went to fetch Geoffrey for the execution, only to find that he was gone; and the guards who were stationed inside the cell had no logical explanation.

Geoffrey, now invisible, thanks to his friend Griffin, made his way to a spot in the woods where Frank had left a suitcase hidden in the bushes with fresh clothes.

Meanwhile, Richard Cobb had gone to see Frank in his laboratory. No sooner had Cobb left than Inspector Sampson entered and asked, "You and Radcliffe were great friends, weren't you, doctor?"

"Suppose you come to the point, Inspector."

"I've been looking up the file on your late brother," said the inspector. "He concocted a formula which included a poisonous drug called Duocane, an extraction from an East Indian herb, that took the color out of things. Combined with other ingredients, known only to himself, it made the body transparent when injected into the bloodstream. Very ingenious. He succeeded in making himself invisible."

"You recall, of course," continued Sampson, "how he went insane? And never regained visibility until after he was dead. How he was finally killed by the police. Shot down like a mad dog, after hundreds had lost their lives. A most hideous crime. But, of course, doctor, you would never make a man invisible. With the danger of him going mad?"

"I was never interested in my brother's activities," said Frank.

A few minutes later the Inspector left, stationing men to watch the laboratory.

Griffin had previously arranged with an old hermit, Ben Gainsford, for him to ready his upstairs room for a patient of his who needed a rest. At this moment, Ben was building a fire in the hearth, and Helen, who was waiting there, was telling him that the reason they picked his house was that it was so deep in the woods, and far away from everyone.



Later, Geoffrey, using bandages to hide his invisibility, arrived at the house.

The next morning, Constable Tukesberry was peddling his bicycle through the woods, when he came upon Ben's dog, tied to a tree, almost a mile from his house. He untied the dog and started for Ben's house.

At that moment in the house, Geoffrey had just wakened, and raised his hand to his head. Being able to feel it, he thought that perhaps visibility had returned. Hoping, he leaped from the couch, and ran over to the mirror, taking off the dark glasses, only to see nothing but two empty holes in the bandages about his face.

Constable Tukesberry called Ben, who after a moment came out of the house and talked with him. Upon seeing Ben, the dog began barking and Ben cried, "Shut up! You're keeping the whole place awake!"

"You have visitors eh?" asked the constable.

"Visitors? What would I be doing with visitors?" replied Ben. "Nobody visits poor old Ben."

"Who's in the upstairs room then?" asked the constable, leaning his bicycle against the house.

"Neither nobody nor nothing," answered Ben.

"I want to search that room upstairs," said the constable. "And I don't need no warrant for that." When he reached the second floor he encountered Geoffrey standing just inside the doorway.

"Do you know that you're intruding in a private house?" asked Geoffrey firmly.



"Yes Sir," replied the constable meekly and he left.

Constable Tukesberry phoned Inspector Sampson.

"His face is all wrapped up like," explained the constable. "He won't give me his name. Shall I arrest him?"

"They found him," Sampson informed the warden. "He's at the Gainseford house." And then, over the phone, "Don't do anything foolish. And understand, he must not get away. And, listen carefully now, under no circumstances allow him to take off his clothes."

Hearing them start upstairs, Geof removed the remainder of his clothes. A moment later, the constable burst into the room followed by Ben, to find nothing but an unconscious girl and a pile of discarded clothes on the floor.

"He took off his clothes," cried the constable. "No wonder she fainted."

About a half hour later, Inspector Sampson arrived at the cottage with his men and made an investigation.

Later, Frank heard a knock at the laboratory door. Then, Frank noticed the newspaper on the desk rise, and float through the open door, and into the lab.

"Geof?" he asked, looking around for some sign as to where he was.

"Frank. How long do you think I have, before I . . . go mad?" asked Geof.

"A day. A week. Who knows?" replied Frank.

"You'll find the antidote before I . . ." Geof started.

Just then there was a knock at the door.

Frank walked over and unlocked the door to reveal Spears, who was drunk.



"I've been thinking it would be nice if we could have a little talk," he said.

"That's a matter of opinion," commented Frank, admitting him.

"You've been interfering in the pit again, I hear," said the drunk. "Tellin' the men not to work in number three tunnel."

After Spears left, Frank told Geof that Cobb had made Spears superintendent of the collieries while Geof was in jail.

"I don't understand it," said Geof. "Why on earth should Cobb . . . oh, . . . ho-ho. Ha-ha-ha-ha-you know, Frank, it's surprising how invisibility heightens one's sense of smell. Good-bye!" he slapped Frank on the back, and started towards the door, as Frank asked, "Where are you going?"

"After Spears," he said.

A little later, as Spears drove through the woods, just past the collieries, he suddenly saw the hood on the car raise, as though by magic. He stopped, got out, and was about to reach inside the motor, when the hood slammed down on his hand.

He threw it open again to see one of the wires jump off the motor. He replaced it, but another jumped off. This continued for a moment, and then Geof, in his usual humorous fashion said, "You can't repair it, Mr. Spears."

"Where are you?" asked the drunk looking about him and hearing the voice reply, "Here I am, Mr. Spears."

Geoffrey ran around to the other side of him. "Not over there. Here," he said.

Then, Geoffrey began laughing as he watched Spears get to his feet, and pick up a stick, yelling, "Show yourself, you coward, and I'll fight you." Geoffrey then took the stick out of Spears' hands and broke it.

Spears, frightened, ran deeper into the woods with Geof right behind him, crying, "Faster, Mr. Spears. Faster. Why don't you die, Mr. Spears? I told you there was no escape, didn't I, Mr. Spears?"

"They were going to hang me, Mr. Spears," replied Geof. "Remember me? Geoffrey Radcliffe . . ."

Hearing this, Spears fainted, and Geof hauled him over to a nearby stream, finally waking him.

"Have pity, Sir Geoffrey. Have pity!"

"Did you have any pity on me?" said Geof.

"I'll tell everything! I'll tell everything!" cried Spears. "Mr. Cobb made me lie. He was in the shaft when Sir Michael was killed. I saw you come out, Sir. I can't help myself, Sir. Mr. Cobb told me he'd kill me, if I told on him, Sir Geoffrey. Have mercy on a poor ignorant man, Sir Geoffrey! Where are you? Where are you?"

But Geof did not answer this time. He simply waited until Spears ran through the woods toward his house.

Upon reaching the house he tied Spears hand and foot, and left him.

A short time later, at the manor, Cobb, who was waiting in the study, saw the door slowly open. He went over to see what had caused it and encountered



Helen, who was coming down the hall toward him.

"Helen! I want you to trust me," said Richard. "Without our help, he hasn't a chance. You must tell me where he is, for his sake."

"All right, Richard," she agreed. "I'll start from the beginning."

"I'll start from the beginning, if you don't mind, Helen," came Geoffrey's voice.

"Geoffrey!" cried Richard.

"Yes, Richard. I've come for a little chat," said Geof.

"Where are you hiding?" asked Richard, getting a slap in the face from nowhere as a reply.

"Now, Richard. Start to write."

"Write what?" asked Cobb.

"A confession of course."

"I . . . I . . . I don't know what you're talking about," insisted Cobb.

"Then I'll refresh your memory. You recall my brother Michael no doubt?"

"Yes!" answered Cobb.

"Then you remember killing him!" replied Geoffrey.

"It isn't true!" cried Richard leaping up from the chair.



Then, in panic, he ran out of the study, and down the stairs. He fired back up the staircase twice and stumbled towards the front door, only to encounter Inspector Sampson.

"Oh, he's here, is he?" said Sampson.



"Geoffrey. He's invisible!" cried Richard. "Why can't I see him?"

"Smoke a cigar, Mr. Cobb, and perhaps you will," suggested the inspector, handing Richard a cigar.

"Is everyone mad?" said Richard. "You must catch him, Inspector. He wants to kill me."

The inspector blew a puff of smoke to one side and from the corner of his eye saw the outline of a man." Sampson tried to grab him but only grabbed the smoke.

"You take five men with nets and smoke cylinders to the upper floor," then, to another, "you take five men to the servants quarters . . ."

A few moments later, as Helen was in her room, putting on her hat and coat to go out, the men entered and one of them cried, "Beg pardon, Miss. Get to work, men."

"Geoffrey. He didn't murder Michael," said Helen.

Richard reached into the desk drawer and took out a revolver, firing it three times at the spot where the voice had come from.



Helen left the room and began to get annoyed with the officer following her, and said, "Will you please leave me alone?"

"I'll never leave you alone, darling," he replied.

"Geoffrey!" she gasped, recognizing the voice.

"I can get out of here if you'll lend me a hand," he said. "Just, ah, . . . faint, will you please, darling?"

"Faint?" she repeated and with a nod from Geoffrey she slumped into his arms and he carried her downstairs.

Geoffrey, dressed as a constable, carried Helen into the hall, and shouted, "Make way, you men. We need air."

A few minutes later a branch bent down over the little roof of the porch of the house and then bare feet thumped on the roof. The little window off the roof opened, and the curtains parted. It was Geoffrey.

He sat at the desk as his invisible fingers dialed the phone.

Much later, the phone in Dr. Griffin's laboratory rang, and Frank said, "Answer it, Helen."

Helen, who was also there waiting for word from Geoffrey, answered the phone, and said "Hello! . . . Geoff!"

"Sorry, Helen, I couldn't come to the lab," said Geoffrey. "I'm at Frank's house."

"You and Frank come over here. We're going to celebrate."

"Celebrate?" cried Frank in anger, throwing one of the tests on the floor. "What on earth does he want to celebrate? That his friend, the great scientist, Frank Griffin, has utterly failed him?"

"Frank!" said Helen, rushing to his side.

"Oh, Helen," he said in despair. "I never should have done it. Imagine me thinking that I could solve this riddle in a few days. I need a lifetime!"

Later, at Frank's house, Frank and Helen were seated in the dining room, listening to Geoff.

"Geof," said Helen, "you don't really think Richard could have killed him?"

"Could have? He did!" replied Geoffrey. "I have proof of it."

"Does Sampson know that Cobb and Spears are mixed up together in this?" asked Frank.

"No, not yet," answered Geof.

Frank removed a vial from his pocket, and emptied the contents into a glass. Placing it on the table, he asked, "Geoffrey. Do you remember a promise I made you?"

"What promise?" asked Geof.

"To restrain you, if the effects of the Duocane disturbed your mind."

"You're not mistaking my good spirits for madness, I hope," said Geof.

"I just wondered if you remembered," replied Frank.

"You aren't afraid for me, are you?" said Geof. "No, you aren't. You're afraid for yourself, afraid of what they might do to you!"





"I don't think I care to drink with you," said Geoffrey rising from his chair. "Somehow, I don't feel very comfortable with you any longer."

He threw his napkin on the table and started towards the door as Helen called, "Geoffrey!"

"Don't worry," he said. "I'll be back." And with a mad laugh he left the room.

"I never thought the Duocane would work so fast. He's mad!" said Dr. Griffin.

"When he comes back, we've got to play up to him," Frank explained. "Get him to take the drink."

Just then, they heard him coming back, singing to himself wildly. Then, he entered, with nothing on but a bath robe. He searched for a glass of wine, drank it and laughed.

Then, as he rose from the table, he staggered and fell to the floor, pulling the tablecloth with him.

Frank dragged the unconscious, invisible form into the next room.

"There's only one thing to do, Helen," Frank said. "Get Sampson."

"Give him up?" she cried. "We can't!"

"But, if Geof has proof that Cobb is the murderer, and he has Spears as a witness . . ."

Geoffrey called from the next room and Frank stopped Helen from going in, saying, "Better let me." He went in.

Suddenly, Geof knocked Frank to the floor. In a moment Geof had rendered him unconscious and taken the key from his pocket. He unlocked the shackles and escaped.



In the early hours of the morning Richard Cobb had finally gotten to sleep. Still dressed, his pistol lay on the bed next to his hand. But, the pistol began to rise in the air and point directly at him. Then Geoffrey's voice said, "Good morning, Richard."

Cobb opened his eyes, and seeing nothing but the pistol suspended in air, cried, "Geoffrey!"

"Get . . . Up!"

Richard opened the door, and as he stepped into the hall a guard halted him.

Before the guard had a chance to act, an invisible fist sent him reeling to the floor.

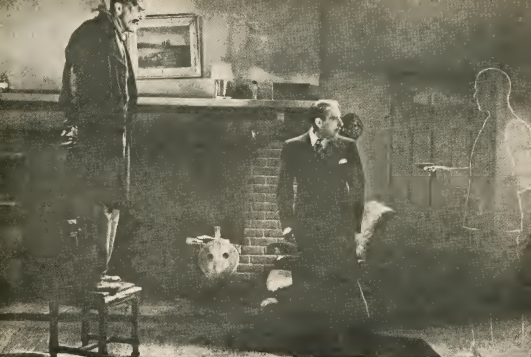
A short time later, Richard drove his car up the street to the collieries, and stopped in front of Willie Spears' house.

Inside Richard lit a candle, and upon hearing muffled, indistinguishable cries, turned to see Spears standing on a chair with his hands tied behind him and a noose around his neck, which was tied to the rafter above him.

"Now . . . Take the gag out of your friend's mouth. I'm sure he wants to talk to you," The Invisible Man ordered.

Cobb reached up and pulled the gag down from Spears' mouth. Spears pleaded, "Please, sir Geoffrey, let me down."

"My dear Mr. Spears, surely you can't be so exhausted already, with the rope around your neck only a few hours. The pair of you had it around mine for months. . . . All right, Spears. Out with it!"



"I said it before, and I'll say it again," said Spears, "I saw Cobb do it!"

Cobb lunged at Spears. He kicked the chair out from under him, and left him hanging by the rope around his neck. Not wanting to lose his only witness, Geoffrey dropped the pistol and tried to hold him up as Cobb knocked over the candle, throwing the room into complete darkness.

Cobb picked up a chair box, before he could use it, Geoffrey took it out of his hands, and threw it across the room.

Outside a mob had gathered, drawn by the sounds of the scuffle.

Cobb kicked Geoffrey to the floor, and fell back against the window, just as Geof hurled a chair at him, sending him through the window and onto the porch. On the porch, Cobb picked up a piece of fire wood and threw it at the window, hearing a thud, as though it hit something, followed by a groan then he ran.

He ran up the two sets of tracks on which the ore cars traveled, not realizing that Geoffrey had climbed up the side of the structure and was now directly behind him.

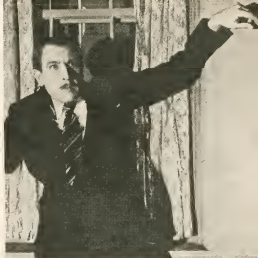
Then, just as two joined ore cars were passing, Geoffrey, grabbed Cobb by the throat and pushed him atop one of the cars, leaping onto him and crying, "Now I've got you, Richard. I'm going to force the truth out of you."

The ore car, some few feet ahead of the one they were on, had hit the trip lever on the dumping platform which opens the side of the car, and the contents was dumped some fifty feet to the pile below.

"Stop that escalator!" cried Sampson, "Stop it!" Suddenly a shot rang out from Inspector Sampson's pistol, and Richard felt The Invisible Man's body fall off of the car. But before he could get off, the side of the car opened and he fell headlong onto the pile of ore below.

"Miss Mansen," said a constable, rushing over to Helen, "Mr. Cobb is asking to see you."

She went to where Dr. Griffin and several of the men were gathered around Cobb, who lay crushed on



the ground and, as he saw her he murmured, "Helen, I . . . killed . . . Michael!"

With this confession on his lips, he died.

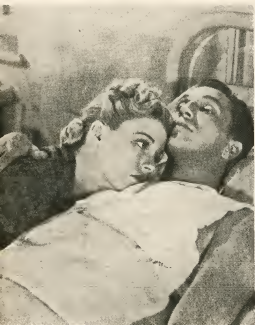
Meanwhile, Geoffrey, wounded by the inspector's bullet, had made his way down a ladder from the ramp, and had staggered into the woods. Later he found a scarecrow and, his teeth chattering, borrowed his clothes.





Later, at Griffin's lab, Helen, the Inspector and Frank saw the ragged suit of clothes with the invisible body inside come stumbling through the gate and into the yard.

Frank and his nurse helped Geoffrey inside.



A short time later Helen watched as Geoffrey's bandaged, invisible body breathed slowly on the hospital bed.

"His pulse is almost gone," stated Frank, "must have been a tremendous loss of blood. I think he'd stand a chance if he got an immediate transfusion."

After the transfusion, Sampson asked Frank, "How is he?"

"He'll die, internal bleeding," explained Frank. "If only I could operate. But how can I when I can't see him?"

Frank picked up a vial containing the last formula he had prepared to restore visibility. "Sampson! I'd like to try this antidote. There's a very small chance that it'll work. And a far greater one that it'll kill him. But, if I don't try it, he has no chance whatever."

"Frank! Frank!" cried Helen, suddenly.

He rushed to her side and saw an unbelievable thing happening. Visibility was slowly being restored. First the veins, then the muscles and joints, and finally the layers of flesh.

"The blood itself . . . was the antidote."

In a moment Geof saw Helen standing there and murmured, "Helen!" and with a happy sob she threw herself into his arms.

THE END

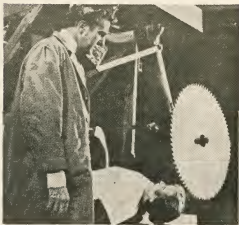


GHOULS AND GAGS

"And even since the operation, Doctor, I've been getting these pains in my head...!"



"Who's dat in dere?"



"Of course this is the way I cut the hair of all my clients. Just because you're my wife makes no difference!"



"I wish you kids would stop throwing stuff on my doorstep!"



"Darling, I'd like you to meet my family..."

LETTERS

FROM THE MONSTER MAIL BAG

Dear Sir:
Will you please put these poems in your Monster book and make us very happy.

Frankenstein

Frank you're a creep;
How mean you are,
When all are asleep
You then declare war

You hate the men and woman you love,
Your strength is unbearable,
You try to be as kind as a dove,
Yet people to you are disagreeable

John Burke

Dracula Strikes Again

'When bats fly high
Gravestones lay unstill
Beware a creeping evil
Perched in a window sill
For there is no stopping him
His wings spread wide,
His flesh looks dim
Raised to life with a hurle cry.
His teeth as sharp as knives
And at Midnight he will arrive
Asleep though shall be, but beware
For Dracula will be there.

Mary Kay Burke
Bill Booker
5110 Middle Drive
Woodruff Place
Indianapolis, Indiana

Okay, Mary, and Bill, I hope this makes you very happy... your poems have made me very sick.



A Dracula from "Brides of Dracula"

Dear Fiends:

I have been reading your Monster Mags since I found a newsstand that had them. They are real neat if you know what I mean.

My favorite actors are Lon Chaney, Boris Karloff, and Bela Lugosi. Enclosed is a picture of my Mummy. Could you put a few colored pictures in the magazines and if necessary raise the price!

Well so long I got to start working on the brain I just stole.

Ghoulishly yours,
Hans 'Boris' Geary
5322 Oak Western Hills
Lawton, Oklahoma

What's this jazz about colored pictures, Hans? Are you starting that stuff, too? We can't raise the price of a cup of coffee, let alone raise the price of a magazine. Go back and work on your brain, son, it needs it.

Dear Editor:

I bought my first Monsters magazine about two years ago and ever since I have been a fan of your magazine. I think your latest Monsters mag is great! The cover is horrible, bloody, fiendish, and blood curdling, as usual. I just wanted you to know how I felt about your Monster Magazine (and your monsters).

Fiendishly yours,
Bill Lamantia, Jr.
528 North Sixth Street
Steubenville, Ohio

Thanks for letting us know how you felt, Bill. I felt once, too, and I put it on a pool table, then jumped in and got all wet. Wish you were here.

Dear Editor,

I have bought other types of monster magazines before but have always wished that I could find one that had complete stories of movies in it. I finally found this when I picked up the latest issue of Horror Monsters and I want to say that as long as you make further issues like this you will have a constant customer.

Yours truly,
Allen Oercutt
9479 Lanett
Whittier, California

Allen, for you we will always publish complete stories of Monster movies. I would suggest, though, that you get your hair cut before you get your Oercutt.

Dear Sirs:

Compliments on a fine magazine for all ghoulies.

I am a read vampire fan and in my spare time I like to read your ghoulie mags.

A faithful and satisfied fan
Jacques Piissi
Christian Avenue
Stoney Brook, New York

Jacques, why don't you read our mags in your fat time, too. But we love you, so Piissi keep on reading our mags.

Dear Editor:

I arrived in Tehran, Iran two weeks ago. I happen to notice a magazine stand at the Army officers clubs. While looking at the magazines I chanced to meet a copy of Horror Monsters Magazine. I read it and found it positively, definitely, "NEAT-O"!!! I'll be looking forward to your next issue.

My Mother and Father think it's a waste of money. But I think I'm winning my Mother over because she read one of the articles about Bela Lugosi.

Well, give my sincere love to all them monsters out there.

Sincerely yours,
Paul Dexter
APO
New York, N.Y.

Paul, what's a nice fellow like you doing way over there? I hope you win your father over, too. To do so you will have to be Dexteros and, if you can't win your father over due to the fact that you're not lucky, I suggest you tell him over.



A Howler from "Curse of the Werewolf"

Dear Ed:

I'm sick with indigestion from being out with the boys last night. Thank goodness, it's the last full moon for the month. Ohhh! All that blood gives me indigestion! Well, here's what I wrote to say. I want to congratulate you on your Mags. Oh yeah, this is only the second mag I've bought but it's the greatest!

Your Werewolf
Brian Wojce
RR #2 - 3rd Line
Salt Ste, Maine,
Ontario, Canada

Brian, if you keep on catering to that strange appetite of yours, you are bound to feel even Wojce. Keep buying and reading and we'll keep writing and selling and we'll both go nuts.

Dear Ed,

I think your Horror Monsters are the ghoulies. Man they like turn me white! Not to mention the ghost of Frank N. Stein. See you at your next Mag.

Vampiresly yours,
Mike (Monster) Blank
1840 Ewatts Street
Philadelphia 15, Penns.

Mike, when I read your letter my mind became blank. I hope this does not peeve you, because I have a very pretty mind. Believe me, son, you'll see us only if we don't see you first.

Dear Sirs:

I enjoy Horror Monsters and Mad Monsters very much. They are both very interesting magazines.

I enjoy your reviews of old horror classics very much. I would like to see more of them.

I think your magazine should start an exclusive club for monsters sponsored by your magazine.

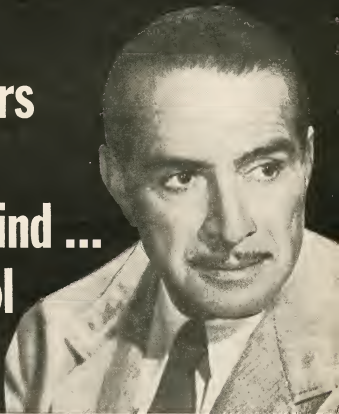
Sincerely,
Mike Maloney
211 Summit Street
Portage, Wisconsin

We'd like to start the club you mentioned, Mike, but we don't know any monsters well enough to sponsor them, and those we know aren't exclusive anyway. Seriously, though, if you look closely I think you'll find something about a new Monster Fan Club somewhere in these pages.

HORROR MONSTERS

brings you the screen life story of a fine actor

Where Monsters Walk, You'll Find ... J. Carrol Naish



Remember Luigi, the famous Italian immigrant, played by J. Carrol Naish? His fans have seen him play many Italian and Greek parts, for he speaks both languages fluently. J. Carrol Naish is not Italian or Greek. Nor is he an Indian or of any other exotic background. He is Irish, and was born on January 21st, 1900, in New York City and attended St. Cecilia's Academy.

He was on the Paris and New York stage prior to his screen career, which began in 1930 in "Cheer-Up And Smile", followed by "Scotland Yard".

In the thirties, he made "Captured", for Warner

Bros. in 1933, "Bulldog Drummond In Africa", for Paramount in 1938. In "The Island Of The Lost Men", a 1939 Paramount Pic, he was the ruler of an island of savages, along with his partners Broderick Crawford and Anthony Quinn. With only him and Crawford left, they found that the savages were about to attack their shack. With only one gun, and one bullet left, they play cards so the winner can take the easy way out. But when Naish wins, Crawford shoots himself anyway, leaving Naish to face the natives, which he does, and immediately get a few spears through him.

In 1940, and 1941, he split his activities between Paramount and 20th Century Fox, and appeared in "Typhoon", "Queen Of The Mob", "Golden Gloves", "A Night At Earl Carroll's", "Birth Of The Blues", and "Forced Landing" for Paramount, and "Down Argentine Way", "That Night In Rio", "Blood And Sand", and "Accent On Love".

At the close of 1941, he went over to Universal for a single, "Mr. Dynamite, a spy thriller, which starred Lloyd Nolan, and at United Artists played in "The Corsican Brothers", with Douglas Fairbanks, Jr.

In 1942 he transferred to M.G.M. to make, "Jackass Mail", with Wallace Berry, and "Sunday Punch".

Then he did another single for Paramount, "Dr. Broadway", and returned to Fox, where he made, "A Gentleman At Heart", "The Pied Piper", "Tales Of Manhattan", and "The Man In The Trunk". In "Dr. Renault's Secret", he played a great role as an ape turned into a man by George Zucco. He killed Zucco, and then rescued the girl, Lynn Roberts, after killing her abductor, Mike Mazurki, ex-wrestler, turned actor.

In 1943, he went back to Universal, who had spotted him in his last picture and immediately gave him the role of the police inspector in "Calling Dr. Death", an Inner Sanctum Mystery, with Lon Chaney. He then played the part of a Greek sergeant, in the biggest Marine drama of them all, "Gung Ho!"



As Daniel the Hunchback in "The House of Frankenstein".



Naish as an Italian street entertainer in "The Toast of New Orleans".

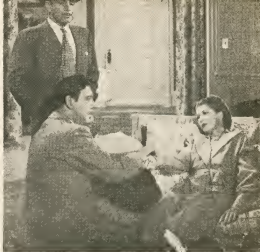
The following year he played the role of the mad doctor in "The Jungle Woman", and took up where John Carradine had left off in "Captive Wild Woman", reviving the ape woman, Acquafetta. He tried to keep her at his estate in the country, but her jealousy brought about her partial transformation back to an ape. He finally killed her with a fatal injection.

Then came Naish's most monstrous triumph. He was handed the role of Daniel, the hunchback, in the biggest of them all, "The House of Frankenstein". No one could have played the role but Naish. He helped Karloff escape from prison and killed those who imprisoned him. Also, he assisted Karloff in getting the Frankenstein records with which Karloff could give him a normal body. What he wanted was the body of Lon Chaney, because he was in love with Ilona the gypsy girl, and she loved Chaney. But Karloff was interested only in continuing Frankenstein's experiments with the monster, and not only double-crossed Chaney by not curing the werewolf curse but refused to help Naish as well. Naish, as



The ruler of an island of savages who finally kill him in "Island of Lost Men".

the hunchback, finally turns on Karloff and breaks his back over an operating table. But the monster breaks loose and throws the hunchback through the laboratory window. Naish knew this role was great, so he refused to let a stunt man take the big fall from the roof after falling through the window. A large net was used, hung four feet from the ground, and Naish waited just out of sight of the camera. When the dummy was tossed through the window and landed on the roof, Naish rolled himself off of the roof and fell in perfect range of the camera,



The police inspector in the Inner Sanctum mystery "Calling Dr. Death".

which caught a good close-up of his face as he dropped past.

Finishing with Universal, he went over to Columbia, and made, "Two Man Submarine", and "The Whistler", in which he was a killer who hid from the law, but could not escape the Whistler.

Then, after turning out, "Dragon Seed", for M. G.M. and "Voice In The Wind", for United Artists, he went to P.R.C., where he did another horror job, as a mad scientist in "The Monster Maker". He turned Ralph Morgan into a misshapen monster.



J. Carrol Naish next to the ape woman, Acquanetta, in "The Jungle Woman".



The hunted murderer at a cheap hotel, from the suspense classic, "The Whistler".

Also, he made "Waterfront", and portrayed a Nazi agent along with John Carradine, who tried to sabotage America's production. Carradine finally shot him down in their waterfront hideout.

The following year he returned to Paramount for a single, "A Medal For Benny", in which he had the title role. Then he went to United Artists for "Getting Gertie's Garter", and "The Southerner".

He finally returned to Universal for another Inner Sanctum, also with Chaney, "The Strange Confession".

In a scene from "Waterfront", Naish is shot by John Carradine.



From another Inner Sanctum mystery, "The Strange Confession".



Then, in 1946, he made "Bad Bascomb", for M.G. M., with Wally Beery, and then went over to Warner and played the role of John Garfield's father, in "Humoresque". Following that, he played the Italian detective in Warners' "The Beast With Five Fingers", which made Peter Lorre famous.

Since then, he's made, "Canadian Pacific", for 20th, "The Fugitive", for R.K.O., "The Toast Of New Orleans", for M.G.M., and "Joan Of Arc", again for R.K.O.!

Naish has been seen on television as Charlie Chan, and recently as "Hawkeye", the star of the half-hour comedy series, "Guestward Ho!"

So Luigi, the beloved Italian immigrant who was really an Irishman, has added a good deal of acting class to the realm of horror pictures. So, as the sun sinks slowly in the west, and our fangs sink slowly in your neck, we bid a fond farewell to J. Carrol Naish, the Irish-born Italian-turned-Monster.

The End

As the Italian police inspector in "The Beast With Five Fingers", which made Peter Lorre (left) famous.



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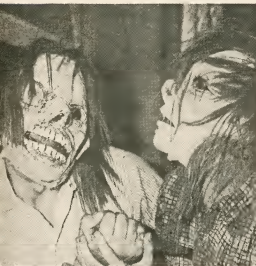
HORROR MONSTERS PHOTO QUIZ

HORROR MONSTERS

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SCORING

- 6 RIGHT — Better luck next time!
4-5 RIGHT — Not bad! Not good either, but not bad!
2-3 RIGHT — Subscribe to HORROR MONSTERS and MAD MONSTERS immediately!
0-1 RIGHT — You don't have many friends, do you?



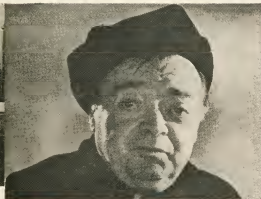
Rising from the long-forgotten burial crypts of ancient Rome is the decaying menace seen in:

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c — MAN WITH THE X-RAY EYES
d — GOON WITH THE WIND



Star of hundreds of suspense shockers and terror tales is:

- 5 a — ELIZABETH TAYLOR
b — RUDOLPH VALENTINO
c — ABRAHAM LINCOLN
d — PETER LORRE



Bestial Bela Lugosi words off a hairy horror in:

- 4 a — RETURN OF THE APE MAN
b — MOTH AND THE FLAME
c — BACK TO BATAAN
d — EAST SIDE KIDS GO WEST



6 In the clutches of a blood-thirsty vampire fiend is the star of:

- a — LOVE MAKES THE WORLD GO ROUND
b — BOWERY BOYS MEET THE MONSTERS
c — THE MONSTERS MEET THE BOWERY BOYS
d — BAT MASTERSON WRITHES AGAIN

- #1 — INCREDIBLY STRANGE CREATURE
#2 — CURSE OF THE FACELESS MAN, United Artists
#3 — THE HAUNTED PALACE, American-Infirma
#4 — RETURN OF THE APE MAN, Favorite Films
#5 — PETER LORRE, as seen in American-Infirma
#6 — BOWERY BOYS MEET THE MONSTERS, Allied Artists

ANSWERS

FROM HELL IT

Nightmare Horror on a Tropical Isle
When a strange and terrible living monster

*An Allied Artists Chiller Diller
with*

Dr. William Arnold Tod Andrews
Dr. Terry Mason Tina Carver
Mrs. Kilgore Linda Watkins

Prof. Clark John McNamara
Kimo Gregg Palmer
Korey Suzanne Ridgway

Kimo, son of a deceased Kalai Island chief, is put to death for his friendship with a group of American scientists on the tropical isle.



CAME!

rises from the grave of a
dead man to fulfill
an ancient curse.



Kimo (Gregg Palmer), son of a deceased Kalai Island chief, is put to death for his friendship with an American atomic research group, blamed by witch doctor Tano (Robert Swan) and Chief Maranka (Baynes Barron) for deaths caused by the black plague. Before he dies, Kimo swears to return from the grave to avenge himself on his wife Korey (Suzanne Ridgway), Maranka and Tano. Soon after, Dr. Terry Mason (Tina Carver) arrives to join Dr. William Arnold (Tod Andrews) in his work of caring for natives suffering from radiation burns. Before long, the two doctors discover a strange stump growing from Kimo's grave, and from Norpu (Lee Rhodes) they and Professor Clark (John McNamara) learn the legend of Tabanga, a monster which rises from the grave for vengeance. Although they know it may anger the natives, in the interest of science they determine to remove the monstrous growth. Meanwhile, the witch doctor and the island chief decide to kill Norpu, Korey and the Americans. Korey overhears them plotting, learns a powerful medicine they'll give the monster will make it their servant and helpful in the murders. Korey, frightened, rushes to the Americans, successfully pleads with them to let her remain with them. The monster-stump is removed and taken to the laboratory, given powerful injections but later escapes, and sets out for revenge. Korey is its first victim. The chief is the next victim. Now the Americans know they must find the Tabanga and kill



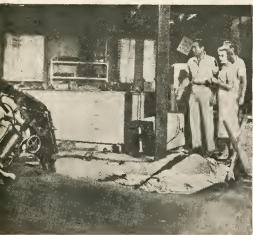
Before he dies, Kimo swears he'll come back from the grave to seek vengeance on his wife, Korey, Tano the witch doctor and Chief Maranka.



The natives attempt to destroy a stump growing from Kimo's grave. The legend of Tabanga predicts the rising of a monster from the grave for vengeance.

it. But before this is accomplished, the monster Tabanga captures Terry. Only a well-placed bullet eventually drops the monster in quicksand in which it disappears. Natives, witnessing the death, rush to thank the Americans. The grateful Terry kisses Dr. Arnold with more than just passing interest and we know that the end is just the beginning for these two.

The End



But the monster-stump, the Tabanga, escapes and sets out for revenge.



In the interest of science, the Americans remove the monstrous tree growth to the confines of their laboratory.



Korey, whom Kimo had sworn to kill, is the monster's first victim.



The monstrous Tabanga kills the native chief and then strikes at the Americans.



It captures Terry and brings her to an area of quicksand



A well-placed shot saves Terry and the horrible stump-monster falls into the quicksand and disappears.



Terry and Dr. Arnold, after their terrible adventure, look at each other with new meaning.

'THANKS'
THANX, "THANK YOU ALL"
THANKS



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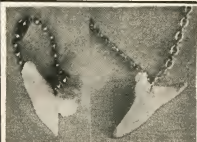
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